IFAR reports

Volume 19, Number 1
January 1998

and The Art Loss Register

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IFARreports
incorporating *Stolen Art Alert*

Volume 19, Number 1
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Editor: Kathleen Ferguson
Associate Editor: Anna J. Kisluk
Contributing Editors: Clara Graziani Bronson, Anna J. Kisluk, Constance Lowenthal

International Foundation for Art Research
500 Fifth Avenue, Suite 1234
New York, NY 10110
Tel: (212) 391-6234
Fax: (212) 391-8794

Constance Lowenthal,
Executive Director, IFAR

Kathleen Ferguson,
Assistant to the Director

Virgilia H. Pancoast,
Consultant, Authentication Service

Clara G. Bronson,
Research Associate, Authentication Service

Anna J. Kisluk,
Director, Art Loss Register

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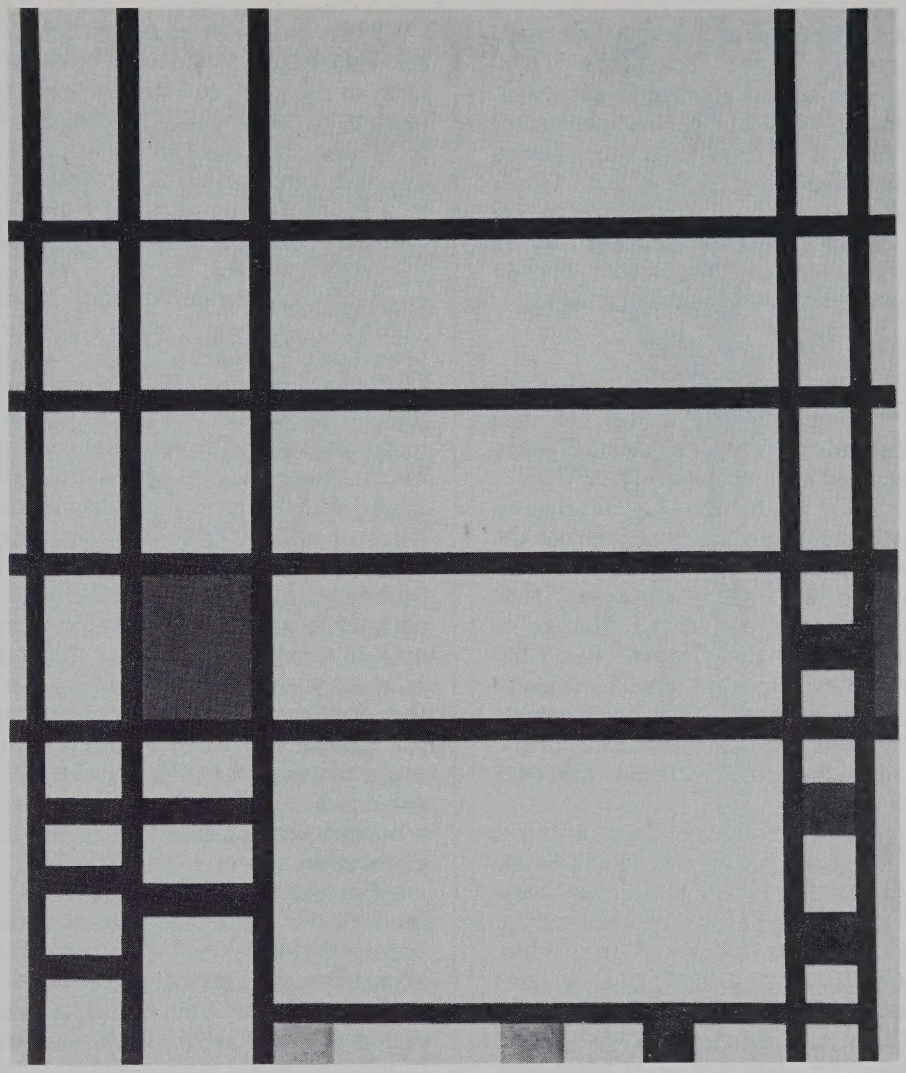
Mondrian — Copy or Version?

Piet Mondrian (1872-1944) was almost fifty years old when he attained his mature style to which he gave the name "neo-plasticism" in 1920. Born in Amsterdam, he painted in his youth under the guidance of his father and uncle and enrolled as an art student in 1892 at the Rijksakademie in Amsterdam. He proved to be a mediocre student and had to settle for night courses in drawing from 1894 to 1896, but his landscapes of 1898 to 1907 attest to his growing originality. In 1908 he discovered Van Gogh, Seurat and the fauves through their Dutch followers. A short symbolist period followed in 1908, and in the fall of 1911, he discovered "Cezanne and the Cezannesque cubism" of Braque and Picasso. (Note 1)

In May 1912, he went to Paris and set himself to relive, in his own work, the evolution of French painting since Cézanne. He was convinced that "Cubism failed to accept the logical consequences of its own discoveries; it failed to develop toward the fulfillment of its own ambition, the expression of pure plasticity." (By plasticity, Mondrian meant a picture language which operated on its own, as a closed system, without any descriptive intention.) (Note 2) He was vehemently resolved to continue his work of reducing the entire visual statement of a picture to purely formal elements and insisted that he did not work according to a geometric system, but that intuition served as his sole creative guide. It is demonstrably clear that Mondrian's compositional method was anything but systematic, as the surfaces of his canvases are rich in subtle variations of texture and brushwork. Reworking, rethinking and refining characterized his resolution of every problem.

In September of 1938 he settled in London where he lived for less than two years and then emigrated in 1940 to New York, where he conveyed in his works his delight in the visual syncopation of modern city life. He continued to paint in his mature style until his death here in New York in 1944. (Note 3)



Mondrian, Piet. *Trafalgar Square*. 1939-43. Oil on canvas, 57 1/4" x 47 1/4" (145.2 x 120 cm). The Museum of Modern Art, New York. Gift of Mr. and Mrs. William A. M. Burden. Photograph © 1998 The Museum of Modern Art, New York.

When a photograph seemingly replicating Mondrian's "Trafalgar Square" came to IFAR for authentication, we realized that it would have to be the knowledge and awareness of Mondrian's working methods and also a close examination of the painting's surface together with its provenance that would be the determining factors as to whether our client's painting was a version done by Mondrian or a copy done by someone else. The photograph showed a painting done in Mondrian's mature style consisting of rectangles painted in white and the primary colors, red, blue and yellow, locked into a grid and separated from one another by thick, unbroken straight black lines. Fortunately, the client's painting is here in New York City, and Mondrian's "Trafalgar Square" hangs here in the Museum of Modern Art, making the examinations and comparisons logistically easy to accomplish.

A search through the catalogue of the recent Mondrian exhibition organized jointly by the National Gallery of Art Washington, The Haags Gemeentemuseum, and The Museum of Modern Art, New York, revealed that the painting under investigation was indeed a duplicate in color placement and composition of

"Trafalgar Square," one of Mondrian's last large works. The sizes of the two paintings are almost identical, with the work at MOMA measuring 57 1/4" X 47 1/4" and our client's work measuring 56 3/4" X 47 1/16". The exhibition catalogue also reads "oil on canvas, set-back masking ribbon; subframe vertically crosscut. Signed lower left: PM. Dated lower right:

39
43

On remnant of original stretcher: Piet Mondrian '39 - '43. On lost subframe: Trafalcar (sic) Square (recorded by Joosten, early 1980's)."

The exhibition catalogue continues, "The difference between the handwriting of the " '39" and the " '43" on the stretcher suggests that Mondrian regarded the picture as complete at the time of the 1939 inscription. Since no reproductions of the 1939 state survive, it is impossible to establish the precise nature of the changes the artist made between 1939 and 1943."

The provenance of the painting in MOMA's collection was listed: Estate of the artist; Harry Holtzman, New York, 1944-1951; John L. Senior, Jr., New York and Greenwich, Connecticut 1951-1957; Sidney Janis Gallery, New York, 1957; Mr. and Mrs. William A.M. Burden, 1957-1964; New York; The Museum of Modern Art, New York, 1964 (inv. no. 510.64). (Note 4) Our client's painting had been given to him by his parents who purchased it from a New York City gallery in 1950 or 1951. The name of the gallery is unknown.

The above-mentioned catalogue also stated that Mondrian was known to have done versions of his works. IFAR therefore searched for and examined all of the exhibition catalogues listed for "Trafalgar Square" considering the possibility that Mondrian could have painted more than one version of the painting. Our search did not turn up any record of another version. We then called Cora Rosevear, associate curator of painting and sculpture at the Museum of Modern Art, who verified our finding that there are no known versions of the painting other than their own.

In the course of its research, IFAR also learned that Mondrian's works are hard to replicate and do not seem to have been successfully forged. (Note 5) "Those who have understood, for example, how two black bars intersect in a Mondrian painting or how the many-layered color areas taper off at the right angles, know what an eminently craftsmanlike, individual, visual energy characterizes Mondrian's works." The same Mondrian theoretically repudiated that a work of art must be unique and inimitable, on the ground that such an idea is unethical and anti-social, and postulated the reproducibility of the work of art. (Note 6) Realizing that there were problems unique to Mondrian in discerning the difference between a copy and a genuine work by this artist, IFAR decided that our answer would have to depend on the way the paint was applied to the canvas and also on the painting's provenance. We would then submit our research to the expert whose determination would be the decisive factor.

We went first to the Museum of Modern Art, where we examined the painting closely and observed that Mondrian had put the white and yellow paint on painstakingly and rather heavily with short, vertical brushstrokes and the red and the blue in longer, horizontal strokes. The heavy application of paint and the subtle variations and differences in the direction of each color combined to give the painting's surface a rich and varied texture. The texture is not apparent at a distance of 5 to 7 feet.

Our examination of the client's version revealed an entirely different method of application. The paint was applied with broad horizontal strokes except for the yellow, which was applied in long vertical strokes. The paint was not put on heavily; there was no resulting textural variation, and the canvas'surface was flat and dull in appearance. It lacked vibrancy and showed no evidence of the kind of diligent labor that we know Mondrian put into his work and that was obvious in all of the works at MOMA. The painting was not signed or dated and had no subframe.

The problem of provenance was simplified by the fact that the above-mentioned provenance for "Trafalgar Square" at the Museum of Modern Art in New York is certain and well documented. It is, unfortunately, impossible to document our client's painting before his parents acquired it in 1950-1951.

Having researched all the pertinent literature on the painting and having examined both the Museum of Modern Art's version and the version submitted to IFAR, we reached the point where the opinion of the acknowledged expert was required to complete the evaluation of this work.

We then wrote to Mr. Joop M. Joosten in Leiden, The Netherlands, one of the authors of the catalogue for the above-mentioned Mondrian exhibition, and who is currently completing the Catalogue Raisonné of the works of Piet Mondrian. We gave him a brief history of the work's provenance and described the way it was painted.

Mr. Joosten answered by saying that the existence of the painting about which we were requesting information was already known to him. He said that in February, 1995 he received a letter from an art dealer in Berlin asking him about the painting. He sent us a copy of the letter and of his answer. He said that in his opinion the copy is not made by Mondrian but by somebody else. He said also that when the painting in question was done in the early fifties the original painting was in the possession of John L. Senior, who had bought it in 1951 from Harry Holtzman and who sold it in 1957 to Sidney Janis, who sold it in the same year to William A.M. Burden. "What you have written about the way the copy is painted," Mr. Joosten wrote us, "reveals very clearly that the painting can not be a work by Mondrian."

Ironically, the artist's application of paint and methods of constructing a composition—elements he hoped to eliminate—prove key in authenticating his work.

Clara Graziani Bronson

NOTES

Note 1. Exhibition: The Museum of Modern Art, New York, *Piet Mondrian*, October 1, 1995 to January 23, 1996, p. 313.

Note 2. John Russell, *The Meanings of Modern Art*, New York, 1981, pp. 229, 232.

Note 3. The Museum of Modern Art, *op.cit*, p. 295.

Note 4. *ibid.* p. 268.

Note 5. Paul Levy, "The Gallery: Mondrian and His Heir," *The Wall Street Journal*, September 10, 1997.

Note 6. Exhibition: Galerie Beyeler Basel, Basel, *Piet Mondrian*, undated, p. 11.

FBI Recovers 200 Historical Objects

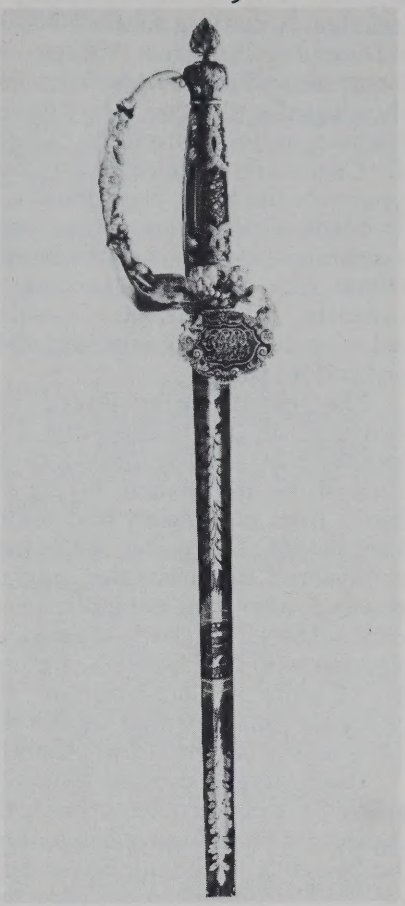
On January 6, the FBI in Philadelphia announced the recovery of 200 historical artifacts stolen from the The Historical Society of Pennsylvania. Two men, Earnest Medford, 48, of Trainer, Pennsylvania, and George Cszmazia, 56, of Rutledge, Pennsylvania, were arrested and charged with the theft. Both men have each since been released on $100,000 bail and have pleaded not guilty to the charges. Press reports indicate that the recovered antiques have a value of between $2 and $3 million.

According to the alleged charges filed, over a period of ten years, Mr. Cszmazia, a Civil War collector and history buff, had bought objects from Mr. Medford, who stole them from the holdings of The Historical Society of Pennsylvania. Federal agents recovered three of the swords and the rifle from the November theft as well as innumerable historic objects significant not only to Pennsylvania history but to American history.

The federal charges against Mr. Cszmazia and Mr. Medford are based on a provision in the 1994 Crime Omnibus Bill that made the theft of works of art and cultural property of a certain age or value from a museum a federal crime. Since the passage of the bill, this is the second time in Philadelphia that this provision has been invoked. Previously, thefts from museums were not treated differently under the criminal code and only became a matter of federal jurisdiction if the stolen work or works were transported across state lines.

Among those items stolen were the rifle used by John Brown in his 1859 assault on Harper's Ferry—which many regard as a precursor of the Civil War—a gold snuff box presented to Andrew Hamilton by New York officials in recognition of his successful defense of John Peter Zenger, a New York printer and editor charged with libel whose acquittal helped establish the principle of freedom of the press, and a lock of John Brown's and George Washington's hair.

It was the report of the theft of several swords and a rifle in November 1997 which initiated the FBI's investigation that led to the recovery and arrests (See *IFARreports*, December 1997, Nos. 762-66). The items reported included a presentation sword and scabbard, dated 1864, given to General George Gordon Meade, one of the Union's most famous generals during the Civil War.



Bailey and Company. *Presentation Sword and Scabbard*, 1862. Steel, gold, silver, silver gilt, enamel. *Recovered.*

According to the affidavit filed by Special Agents Robert K. Wittman and Michael A. Thompson of the FBI, their initial investigation of the theft took them to Richmond, Virginia, where a major specialized show of Civil War artifacts was being held. In a conversation with an expert familiar with the holdings of the Historical Society, the agents learned that in 1994 a flea market dealer from the Poconos had seen photographs of ten swords he was offering on behalf of a seller. The dealer thought he recognized one of the swords as belonging to the collection of the Society.

The dealer in turn identified the potential seller as Mr. Cszmazia of Rutledge. According to the affidavit, on December 23, Agents Wittman and Thompson questioned Mr. Cszmazia, who allegedly admitted to buying and receiving antiques from the Society. Mr. Cszmazia, an electrician, had apparently made the acquaintance of Mr. Medford ten years earlier while performing some work at the Society where Mr. Medford served as custodian. Allegedly, Mr. Cszmazia had bought the objects from Mr. Medford for $8,000.

The agents interviewed Mr. Medford on the following day, December 24, and, according to the affidavit, he admitted to taking the objects from the Society and selling them to Mr. Cszmazia. Both men surrendered to authorities, and on January 6, after their not guilty pleas, were released on bail. During an interview with *The Philadelphia Inquirer*, Mr. Cszmazia maintained his innocence and said that he did not know he was buying stolen property.

The Society discovered the loss of most of 200 recovered items during the course of a computerized inventory. The Society's president, Susan Stitt, was cited in the *Inquirer* as saying that the inventory showed 300 items missing and that initially this was thought to be caused by "double counting" of objects, a "glitch" in the computer inventory program.

In a released statement, Ms. Stitt said the Society was "thrilled—and deeply grateful—for the quick action" of the FBI and the Philadelphia Police Department. She also noted that many institutions faced the same problems as the Society and that most donors were more interested in "exhibitions and programs" than in the operating support of collections-based institutions such as the Society. Lack of funds and staff for crucial but unglamorous maintenance activities such as regular inventories and security do create opportunities for theft in cultural institutions worldwide.

Investigators are still searching for the 100 items apparently still missing.

Anna J. Kisluk

Provenance

Over the years at IFAR, in discussions of stolen art and of archeological items of unknown origin, the word "provenance" has been used frequently. I had the impression that people meant different things by it and that, to paraphrase Shaw, the conversation was "divided by a common word." We wrote to some of our distinguished readers, asking what the word meant to them. The answers vary, predictably, between those whose concentration is in paintings and those who focus on antiquities.

Constance Lowenthal

Theodore Reff
Professor of Art History,
Columbia University

I have a very simple definition of "provenance": the history of ownership of a work of art.

Alan Shestack
Deputy Director and Chief Curator,
National Gallery of Art

To me it means the history of ownership and whereabouts of an art object.

Everett Fahy
John Pope-Hennessy Chairman,
Department of European Paintings,
The Metropolitan Museum of Art

Looking at a random selection of the Met's publications from the last two decades, I see that the meaning of the word provenance has slipped from its strict definition of "place of origin," as in *Webster's International Dictionary of the English Language Unabridged* (1986), to a history of past ownership. In older catalogues there was a nice distinction between "provenance" and "Ex Coll"; in our computerized age they are lumped together.

Ian Kennedy
Simon Dickinson Inc., New York

In Cassell's French Dictionary, provenance is translated as origin or source and in the case of works of art, at least paintings, this is normally taken to refer to previous ownership, whether by private individuals, dealers, or even the artist himself if the work remained in the artist's studio and was, for example, sold in a studio sale.

Glenn D. Lowry
Director, The Museum of Modern Art

Provenance: Ownership record of an art work.

History of an object's whereabouts, from the time the artist sold it to a dealer, a collector or an institution, or gave it to a friend, or from the sale of the estate, to every other owner who acquired or inherited it in between, until the present time. In addition to the owner's name, city of residence and year of purchase are also included if available.

Gail Levin
Art historian, New York; author of numerous works on Edward Hopper.

For my own work in twentieth-century art, I define provenance as follows:

"Provenance is the history of ownership of a work of art from the time the object leaves the artist's studio until the present owner. If possible, agents of transfer, such as dealers or auction houses, should be included in this history."

Obviously, I recognize that for the field of archaeology or for anonymous works of folk art, a provenance would be more limited, but I believe that it should document the known history of ownership of a work of art.

Hermine Chivian-Cobb
appraiser and private dealer,
New York

There are two definitions of provenance: the narrow one, which I understand to mean the complete history of an object's ownership, from the time it left the artist's hands (including names of dealers, private collectors, and auction sales) and the broader definition, which encompasses the entire history of the

work. This history would include, in addition to collections, a complete description of the piece, with (for paintings and drawings) medium, support, signature, title as given by the artist, or the most commmonly known, date, measurements, and other significant markings; exhibition history, literature in which the work is discussed, mentioned or illustrated, including catalogue raisonné entries with the relevant number, and condition, where applicable.

The provenance could also include any letters or certificates of authenticity by an expert on the artist's work and the prices for which an object has changed hands.

Maxwell L. Anderson
Director, Art Gallery of Ontario, Toronto

I take this word to signify the case history of an object, beginning with its place of origin. My definition includes but is not limited to a history of ownership by means of purchase or gift; it also implies information beginning with an object's emergence from an artist's studio or an excavation, sanctioned or otherwise.

James Ede, Charles Ede,
London antiquities dealers, and President of IADAA (International Association of Dealers in Ancient Art)

"Provenance" means different things to different people. IADAA has no official definition of the word and indeed, we propose to make it a subject for a future symposium. At the moment, therefore, I regret to say that I can't give you an agreed definition.

Marion True
Assistant Director and Curator of Antiquities, J. Paul Getty Museum

For many museums, provenance means the source (collection, dealer, excavation, etc.) from which the object/work of art came. This information is usually listed chronologically from most recent source to original, if known (you can see this approach reflected in our acquisitions supplement published yearly in the Getty journal). Technically, however, in archaeological terms, provenance should mean the place where an object is found (not necessarily where it was made). Thus an Attic vase found in an Etruscan tomb in Cervetri would have as its provenance Cervetri (ancient Caere).

Frederick Schultz
Frederick Schultz Ancient Art and President of NADAOPA (National Association of Dealers in Ancient, Oriental, and Primitive Art)

My own understanding of "provenance" is the history of an object's ownership in historical times. This may include an Egyptian Middle Kingdom head of a princess (now in The Brooklyn Museum) from the emperor Hadrian's collection, to name the oldest provenance I can think of offhand, or just another dealer's word that he bought the object from a "Swiss private collection," a provenance that is widely denounced as fraudulent but is in fact very often true.

In my own usage I also make a distinction between "provenance" and "provenience"—the latter meaning an object's specific find site.

George Ortiz
Collector, Geneva, Switzerland

Off the cuff there are three aspects: context, provenance and attribution.

Context is the exact circumstances surrounding a work of art in the ground: if from a tomb, the whole contents and placing of all the items in their relationship; if from a plowed field or construction work, there is usually no context; if from what could be a previously undiscovered site, there might be a context. On the whole, the vicissitudes of time have obliterated most contexts. Context is also, for example, the original location of an altar painting in a given chapel in a given church.

Provenance is where a work of art was found. It is a geographic location. It can be precise or vague. Examples: precise, from the King's "potager" at Versailles; less precise, from Versailles; even less so, from the West of Paris; more imprecise, Ile de France; very vague, Western Europe.

Attribution is to an art, the period of time, artist, school or workshop where it was made.

What's New at IFAR

Our Chairman of the Board

Arthur G. Altschul has retired from the chairmanship of IFAR. He will remain on the IFAR board.

Jack Josephson, already a member of the IFAR board for the past eight years, is now Chairman of the Board of IFAR.

Our Executive Director

Constance Lowenthal, IFAR's Executive Director since 1985, has left IFAR to head the new Commission for Art Recovery of the World Jewish Congress.

The search for a new executive director continues.

IFAR Journal

IFAR's newsletter, *IFARreports*, previously published ten times per year, has evolved into a quarterly, *IFAR Journal*. We anticipate an April 1998 publication date for the first issue.

All renewals for 1998 subscriptions to *IFARreports* will be fulfilled as subscriptions to the new quarterly.

Subscription rates remain the same.

Content

IFAR Journal includes articles on topics important to those in fine arts such as authentication cases, legal problems, art thefts and recoveries, and cultural property issues.

Manuscript Submissions

Interested authors should send manuscripts to Kathleen Ferguson at IFAR. Accompanying photos must be of publishing quality, preferably black and white. We cannot accept slides or transparencies; authors must have prints made beforehand. When necessary, authors should obtain permission to publish photos before submitting their articles to IFAR. Authors should specify if they want photos returned.

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft.

All items are registered in the database of the Art Loss Register, with its New York office at 666 Fifth Avenue, New York, NY 10103 and a London office at 12 Grosvenor Place, SW1X 7HH.

*An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact the ALR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

Nationality Unknown, 19th Century

1 *Girl Playing with a Bird*, 1875. Oil on copper. 35.0 x 25.0 cm. *N98.4.1. Macerata, Italy. Feb. 6, '96. Interpol Number: E-61/6-1997

Italian, 18th Century

2 *Madonna and Child*, 1800. Oil on canvas. 70.0 x 50.0 cm. *N98.3.1. Valecchia di Pietrasanta, Italy. Dec. 8, '94. Interpol Number: E-62/6-1997

Italian, 19th Century

3 VIVO, Tommaso de (1787-1884). *Saint Ambrose*, 1861. Oil on canvas. 103.0 x 82.0 cm. *N98.2.3. Saviano, Italy. Jun. 12, '92. Interpol Number: E-65/6-1997

4 VIVO, Tommaso de (1787-1884). *Saint Augustine*, 1861. Oil on canvas. 103.0 x 82.0 cm. *N98.2.2. Saviano, Italy. Jun. 12, '92. Interpol Number: E-65/6-1997

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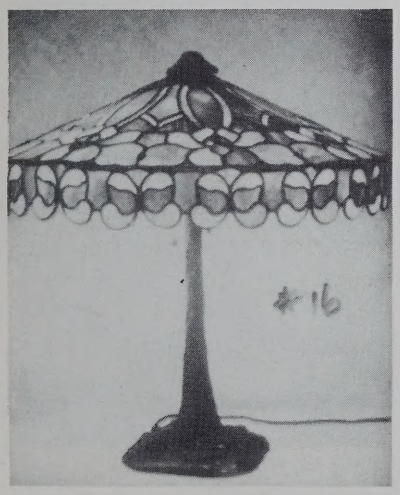
5 VIVO, Tommaso de (1787-1884). *Saint Gregory the Great*, 1861. Oil on canvas. 103.0 x 82.0 cm. *N98.2.1. Saviano, Italy. Jun. 12, '92. Interpol Number: E-65/6-1997

6 VIVO, Tommaso de (1787-1884). *Saint Jerome*, 1861. Oil on canvas. 103.0 x 82.0 cm. *N98.2.4. Saviano, Italy. Jun. 12, '92. Interpol Number: E-65/6-1997

Decorative Arts

Candlesticks, Candelabra, Lamps

American, 19th Century



7

7 GORHAM MANUFACTURING COMPANY. *Lamp*. Ht. 45.7 cm. Leaded glass shade in various shades of green. Bark-like appearance of base and shape and texture of shaft and vertical foot suggest a tree. *N97.389.4. Alverna Miller/Beehive Antiques Co-op. North Cohocton, NY. Oct. 21, '97. *Reward.*

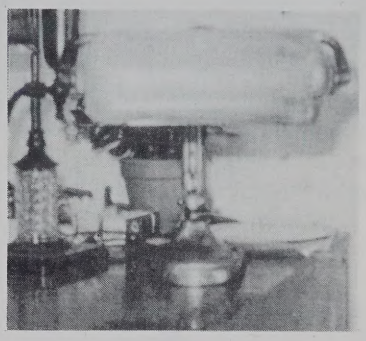
8 HANDEL. *Desk Lamp*. Reddish orange mica shade with four arched panels and open top. Lamp has textured base and clear glass around base of shaft. *N97.389.5. Alverna Miller/Beehive Antiques Co-op. North Cohocton, NY. Oct. 21, '97. *Reward.*

8

9 HANDEL. *Desk Lamp*. Yellow agate shade. #370. *N97.389.6. Alverna Miller/Beehive Antiques Co-op. North Cohocton, NY. Oct. 21, '97. *Reward.*

10 HANDEL. *Lamp*. Glass. Egg-shaped with roses and garlands. Glass looks crackled, especially near lower portion. Painted lines trail down around the egg, radiating from the top. Vertical stripes beneath the swag. *N97.389.7. Alverna Miller/Beehive Antiques Co-op. North Cohocton, NY. Oct. 21, '97. *Reward.*

11 HANDEL. *Lamp*. Glass. Signed "Gubish." Six-paneled shade with scalloped edge showing landscape scene. Bulbous base. *N97.389.1. Alverna Miller/Beehive Antiques Co-op. North Cohocton, NY. Oct. 21, '97. *Reward.*



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12 HANDEL. *Lamp*. Ht. 40.6 cm. Glass shade painted with scenery. *N97.389.12. Alverna Miller/Beehive Antiques Co-op. North Cohocton, NY. Oct. 21, '97. *Reward.*

13 HANDEL. *Lamp*. 53.3 x 35.6 cm. Glass shade with red poppies on a bright yellow ground and a red rim decorated with foliage. Flared base at foot with organic detailing. *N97.389.3. Alverna Miller/Beehive Antiques Co-op. North Cohocton, NY. Oct. 21, '97. *Reward.*

14 PAIRPOINT. *Lamp*. Ht. 43.2 cm. Glass shade of Exeter shape with purple mums and green fern leaves and lighter-colored leaf garlands in between. Base flares at bottom. *N97.389.2. Alverna Miller/Beehive Antiques Co-op. North Cohocton, NY. Oct. 21, '97. *Reward.*

15 PAIRPOINT. *Lamp*. Ht. 43.2 cm. Glass shade painted with scenery. Signed H. Fisher. *N97.389.9. Alverna Miller/Beehive Antiques Co-op. North Cohocton, NY. Oct. 21, '97. *Reward.*

16 PAIRPOINT. *Puffy Boudoir Lamp*. Ht. 21.6 cm. Glass shade with puffy roses along the lower edge and painted or textured fluting down the sides. *N97.389.11. Alverna Miller/Beehive Antiques Co-op. North Cohocton, NY. Oct. 21, '97. *Reward.*

17 PAIRPOINT. *Puffy Lamp with Gladioli*. Ht. 34.3 cm. Textured, fluted glass shade painted with lilac, red, and yellow flowers, some of which are puffy. *N97.389.8. Alverna Miller/Beehive Antiques Co-op. Cohocton, NY. Oct. 21, '97. *Reward.*

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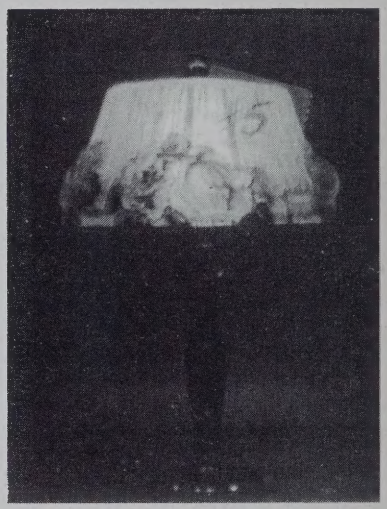

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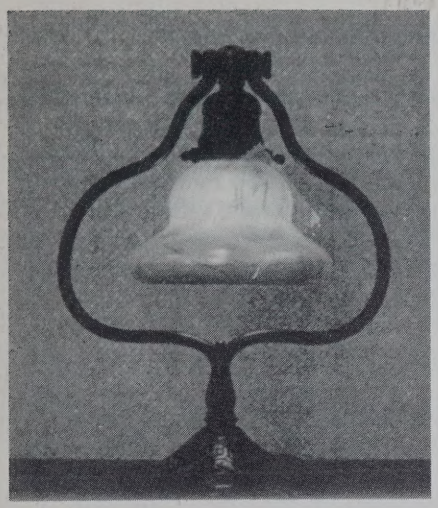

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18 TIFFANY STUDIOS. *Desk Lamp.* Ht. 33.0 cm. Glass Zodiac shade in a gradient from orange to yellow. *N97.389.13. Alverna Miller/Beehive Antiques Co-op. North Cohocton, NY. Oct. 21, '97. *Reward.*

19 WILKINSON. *Lamp.* Ht. 61.0 cm. Leaded glass shade with upper portion a rectangular yellow and orange grid and rim in blue and green with leaf shapes. Fluted, tapering base. *N97.389.10. Alverna Miller/Beehive Antiques Co-op. North Cohocton, NY. Oct. 21, '97. *Reward.*

Ceramics, Pottery, Porcelain

American, 19th Century

20 LOETZ. *Blue Floral Vase.* In a curving, organic form with stems of flowers trailing around the base. *N97.389.16. Alverna Miller/Beehive Antiques Co-op. Oct. 21, '97. *Reward.*

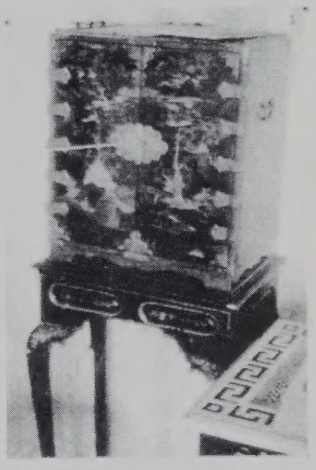
Furniture, Accessories

Nationality Unknown, 17th Century

21 Lacquered cabinet. Wood. W. 47.0 cm. D. 33.0 cm. Height unknown. Decorated with chinoiserie and with five shaped brass hinges on each side and an oval scalloped escutcheon on the pair of cupboard doors. The side with brass handles. Cupboard doors open to an interior fitted with seven drawers—two long drawers above a pair of short ones above a deep drawer at left and a pair of short drawers at right; the interior also decorated with chinoiserie. On a shaped base with short flared bracket feet. *N97.352.2. Newcastle, England. Feb. 7, '90. Interpol Number: E-172/12-1996

Dutch, Century Unknown

22 Secretary. Marquetry. In two parts: the upper section with an arched pediment over cupboard doors with a marquetry design of a fountain or vase with flowers flanked by flowers and birds and small figures below. Doors open to an interior fitted with a door with a marquetry landscape design outlined by crossbanding, flanking two sets of four small similarly decorated drawers, above a decorated short drawer. The lower section with a slant-front lid above three long double serpentine drawers decorated in marquetry. Raised on bun feet. *N97.352.3. Newcastle, England. Feb. 7, '90. Interpol Number: E-172/12-1996



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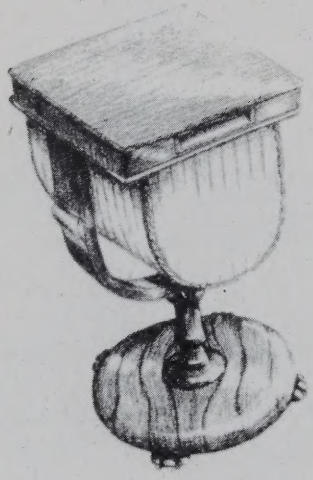

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25

English, 18th Century

23 Secretary. Lacquer and wood. Red lacquer and decorated with raised gilt chinoiserie. In two parts: the upper section with a broken arched pediment centering a now-missing finial above a pair of mirrored arched doors opening to a fitted interior with seven pigeonholes above a central mirrored door flanked by vertical pigeonholes and pigeonholes centering a pair of small drawers. The lower section with a molded slant-front lid opening to a fitted interior with a cabinet door flanked by a pair of pigeonholes above a small drawer and two pigeonholes above a short drawer. Four long drawers below. Raised on bun feet. *N97.352.1. Newcastle, England. Feb. 7, '90. Interpol Number: E-172/12-1996

English, 19th Century

24 William IV worktable, 1830. Rosewood. 78.5 x 55.8 x 39.5 cm. The rectangular top above a U-shaped pedestal in which is suspended a work bag above a turned standard on a circular base raised on animal paw feet. *N97.354.1. Omagh, England. May 24, '96. Interpol Number: E-174/12-1996

26

English, Century Unknown

25 Sarcophagus cellerette. Mahogany. The rectangular molded lid above a trapezoidal case with crossbanding on the front. On a molded base, raised on bun feet. Fitted with a lock. *N97.352.4. Newcastle, England. Feb. 7, '90. Interpol Number: E-172/12-1996

German, 18th Century

26 MEISSEN PORCELAIN FACTORY. *Mirror*. Porcelain. 58.4 x 30.5 cm. Rare, circa mid to late 18th century. Framed by a pink and yellow rose garland. Adorned with applied flowers in rich pastels and three putti; the back outlined with a wood frame. One putto at the top, center of the mirror; one putto on the left and right sides at the center. *N97.390.1. Annemarie Di Salvo. Franklin Square, NY. Nov. 26, '97. *Reward.*

Glass

American, 20th Century

27 HANDEL. *Vase*. Glass. Ht. 21.6 cm. Painted with trees that reach from base to rim. Light green, yellow and brown. Mottled appearance. #4220 on bottom. Signed "Bedigie" between two trees. *N97.389.15. Alverna Miller/Beehive Antiques Co-op. North Cohocton, NY. Oct. 21, '97. *Reward.*

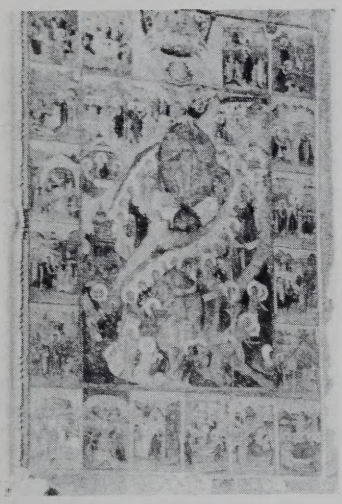
27

Icons

Russian, 16th Century

28 *Descent into Hell and Resurrection.* Tempera on panel. 140.0 x 99.0 cm. *N98.6.2. Yaroslavl, Russia. Feb. 23, '93. Interpol Number: E-69/6-1997

29 *Basil the Great.* Tempera on wood. 110.0 x 38.0 cm. *N98.5.5. Izborsk, Russia. Nov. 26, '92. Interpol Number: E-33/3-1997



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30 *Saint Dimitri.* Tempera on wood. 110.0 x 39.0 cm. *N98.5.8. Izborsk, Russia. Nov. 26, '92. Interpol Number: E-33/3-1997

31 *Saint Dovmont-Timofei.* Tempera on wood. 110.0 x 38.0 cm. *N98.5.4. Izborsk, Russia. Nov. 26, '92. Interpol Number: E-33/3-1997

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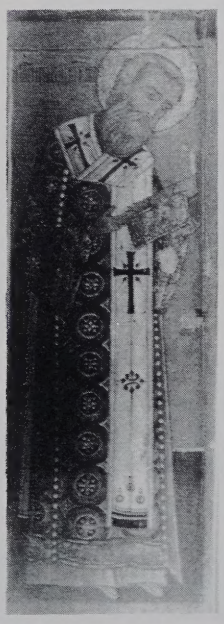

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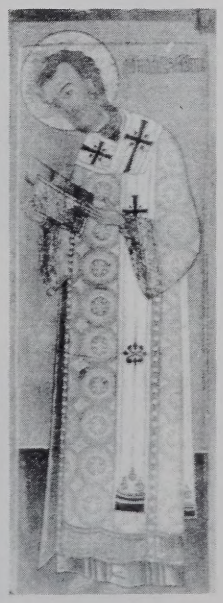

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32 *Saint Gregory.* Tempera on wood. 110.0 x 38.5 cm. *N98.5.3. Izborsk, Russia. Nov. 26, '92. Interpol Number: E-33/3-1997

33 *Saint John.* Tempera on wood. 110.0 x 38.0 cm. *N98.5.6. Izborsk, Russia. Nov. 26, '92. Interpol Number: E-33/3-1997

34 *Saint Nicholas.* Tempera on wood. 110.0 x 38.0 cm. *N98.5.7. Izborsk, Russia. Nov. 26, '92. Interpol Number: E-33/3-1997

35 *Saint Nicolas Zaraisky,* 1553. Tempera on panel. 95.0 x 124.0 cm. *N98.6.3. Yaroslavl, Russia. Feb. 23, '93. Interpol Number: E-69/6-1997

34

35

36 *Saint Paul.* Tempera on wood. 110.0 x 38.0 cm. *N98.5.2. Izborsk, Russia. Nov. 26, '92. Interpol Number: E-33/3-1997

37 *Saint Peter.* Tempera on wood. 110.0 x 38.0 cm. *N98.5.1. Izborsk, Russia. Nov. 26, '92. Interpol Number: E-33/3-1997

38 *Saint Vsevolod-Gavriil.* Tempera on wood. 110.0 x 38.0 cm. *N98.5.9. Izborsk, Russia. Nov. 26, '92. Interpol Number: E-33/3-1997

36

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38

Russian, 18th Century

39 *Tikhvinskaya Mother of God.* Tempera on panel. 27.0 x 73.0 cm. *N98.6.1. Yaroslavl, Russia. Feb. 23, '93. Interpol Number: E-69/6-1997

Objects of Art

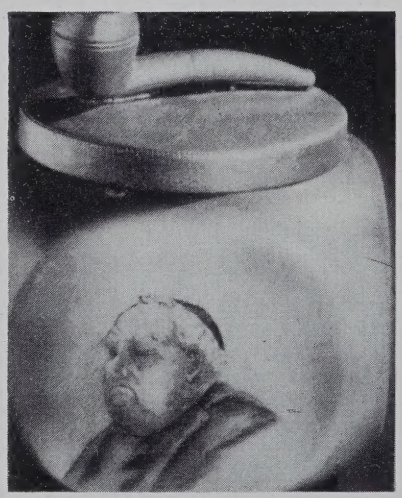
American, 19th Century

40 HANDEL. *Humidor.* Handel shield on bottom. Pipe sits on lid. Exterior has monk/friar painted in brown. *N97.389.14. Alverna Miller/Beehive Antiques Co-op. North Cohocton, NY. Oct. 21, '97. *Reward.*

Silver

Russian, 17th Century

41 *Kvash.* Silver. *N98.8.1. Moscow, Russia. Aug. 30, '96. Interpol Number: E-68/6-1997



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Antiquities

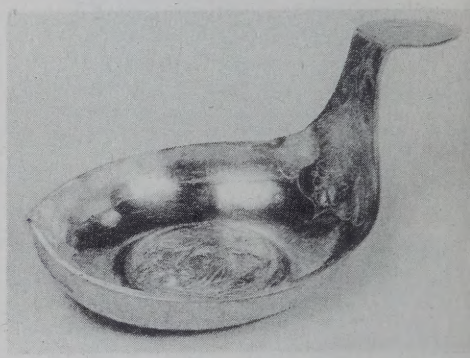
Sculpture

Greco-Roman, 1st Century, BC

42 *Kneeling Boy Holding a Goose.* White marble. Ht. 21.0 cm. Boy's hair has central braid from brow to crown. Reddish brown stains, especially on right and back. Feet missing. Losses to tip of boy's nose and goose's wings. *N97.391.2. Odysseus Ancient Art, Ltd. Chicago, IL. Jun. 20, '97.

Roman, 2nd Century

43 *Herakles.* Bronze. Ht. 14.3 cm. Rich greenish-brown patina. Losses to fingers, especially to right hand. Inlaid eyes missing. *N97.391.1. Odysseus Ancient Art, Ltd. Chicago, IL. Jun. 20, '97.



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